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tion of the soluble glass used for the purpose of fixing, the colors receive before use an admixture of potash or ammonia. By this means they do not alter in shade, and the painter is saved the trouble of calculating what shade the color he is applying will be after it is subjected to the process of fixing. The colors are delivered by the factory (including the larger American paint factories.—ED.) almost ready for use; only requiring to be rendered thinner according to circumstances by the addition of water.

"*Fixing.*—The fixing of the completed picture is finally done by a wash of soluble glass containing an admixture of caustic potash and caustic ammonia. This is not applied cold, but warm, to the wall surface, which has previously been dried to the stone. When the weather is cold or damp, this drying is promoted by a specially constructed iron stove. To complete the process and to prevent the subsequent appearance of the alkali, which becomes free in the form of a white dusty coating, the fixed picture is again treated with carbonate of ammonia. For subsequent cleaning, washing with water is sufficient."

It is stated as an illustration of the weather-resisting properties of wall paintings executed

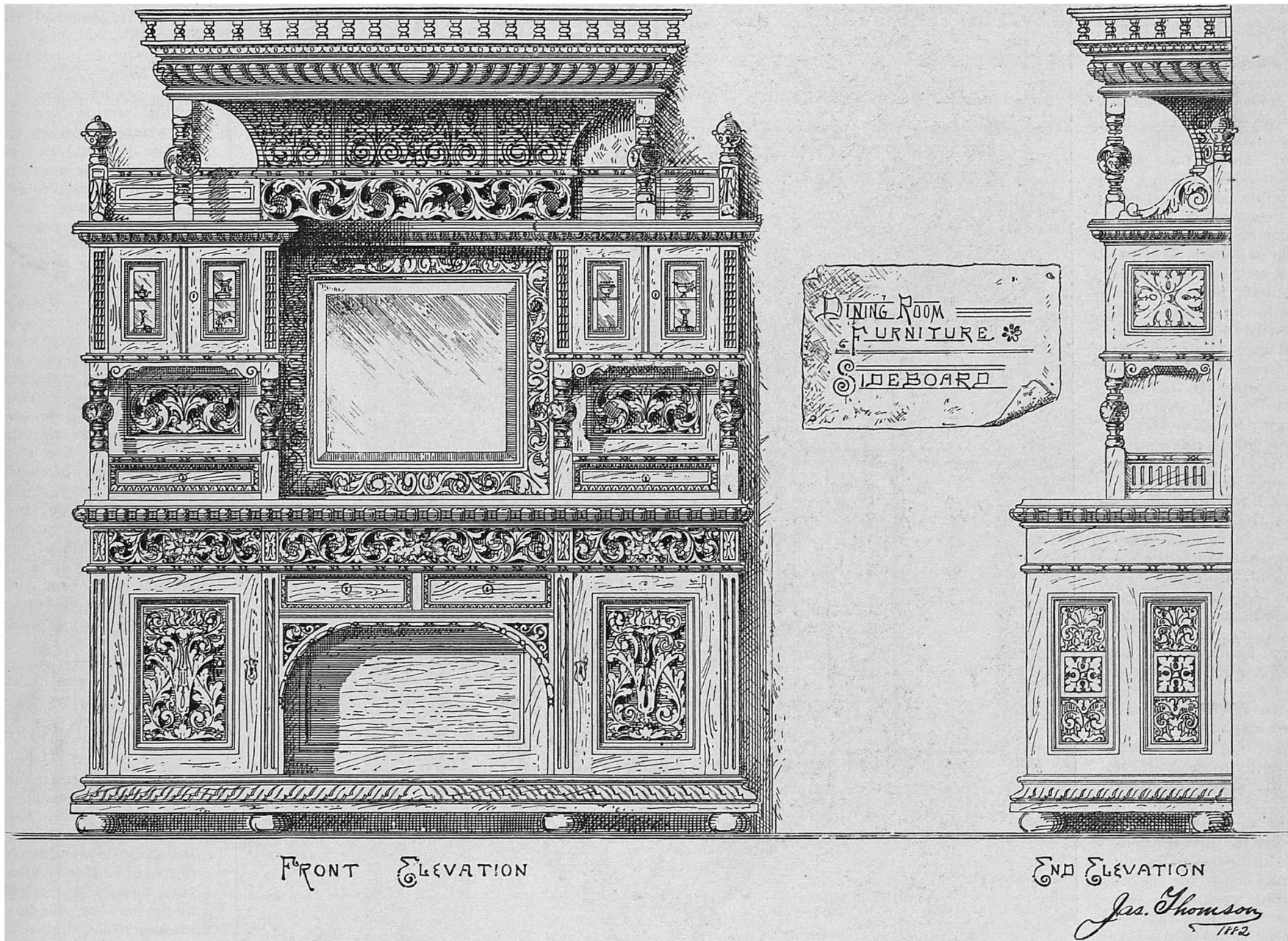
### THE FUTURE OF GAS.

GAS is an institution of the utmost value to the artizan; it requires hardly any attention, is supplied upon regulated terms, and gives with what should be a cheerful light a genial warmth, which often saves the lighting of a fire. The time is moreover, not far distant, I venture to think, when both rich and poor will largely resort to gas as the most convenient, the cleanest, and the cheapest of heating agents, and when raw coal will be seen only at the colliery or the gas works. In all cases where the town to be supplied is within say thirty miles of the colliery, the gas works may with advantage be planted at the mouth, or still better at the bottom of the pit, whereby all haulage of fuel would be avoided, and the gas, in its ascent from the bottom of the colliery, would acquire an onward pressure sufficient probably to impel it to its destination. The possibility of transporting combustible gas through pipes for such a distance has been proved at Pittsburgh, where natural gas from the oil district is used in large quantities.

The *quasi* monopoly so long enjoyed by gas

Conventional styles in wall paper have become tiresome, and novelties are looked for. Panels, each distinct from the other, are favored. Light colors are coming in, and floral designs are preferred. Gold, either in the ground or figures, is not favored. Tapestry paper, colored and in raised velvet, is selling largely. A novelty in French papers are those representing submarine objects on a ground the color of the sea. Hangings of the Venetian order, producing the effect of beaten gold and bronzes, are numbered with fine papers, as are the raised flock papers giving figures in relief. These last-named papers are much employed for dining-rooms and hotels. When hand-painted, after being hung, these present from the wall the appearance of carved wood. Leather papers, for which there is more or less demand, come in old bronze, oxidized metal and beaten gold patterns. Ceiling decorations are exceedingly popular. These may harmonize with the wall-hangings. They may be an agreeable contrast or the same tones of color represented on walls may be carried out in lighter shades. American wall papers in the medium qualities are to be preferred to those of the same price of French manufacture, the purchaser obtaining more display for his money.

The frescoer is one of the first of artists who is and must be abreast the times; his work has that peculiar and distinctive prominence that makes it often the most observed of all embellishments, and if 'tis well done the ques-



according to the Keim system, that such a picture was buried during the whole winter of 1880 in the snow under a gutter, without the slightest injury resulting. The committee to which allusion has been made has further established the fact that the placing in hot or cold water, and the application with brushes of water, alkalies, diluted and even concentrated acids, produced no injurious effects worth naming, and the pictures thus experimented upon continued after these tests to display hardness and imperviousness to mechanical influences.

Apart from these properties of resistance to the effects of climate, the clear white painting ground, it is said, shows up the colors, particularly ultramarine shades, in a bright and effective manner. The paints are easily applied and blend well together; the production of a pleasing and harmonious effect being facilitated in many ways by the process of Herr Keim.

The imitation of tapestries is fashionable. "Inlaid appliqué" is made by tracing the same pattern on differently colored materials, cutting them carefully out and inseting each into the other, so as not to have any one entirely of one color.

companies has had the inevitable effect of checking progress. The gas being supplied by meter, it has been seemingly to the advantage of the companies to give merely the illuminating power, and to discourage the invention of economical burners, in order that the consumption might reach a maximum. The application of gas for heating purposes has not been encouraged, and is still made difficult, in consequence of the objectionable practice of reducing the pressure in the mains during day-time to the lowest possible point consistent with prevention of atmospheric indraught. The introduction of electric light has convinced gas managers and directors that such a policy is no longer tenable, but must give way to one of technical progress; new processes for cheapening the production and increasing the purity and illuminating power of gas are being fully discussed before the Gas Institute; and improved burners, rivaling the electric light in brilliancy, greet our eyes as we pass along our principal thoroughfares.—C. WILLIAM SIEMENS, F.R.S., in *Popular Science Monthly* for December.

Antique Daghestan rugs range from \$300 to \$1,600.

tion—Who did it?—naturally follows the first feelings of admiration. Ceiling decoration has always been, more or less, a means of instruction, but this instruction has had a tendency in the direction of mythology, and walls and ceilings have been elaborated with Venuses and Cupids, and even Jupiters and Junos, until the student has become thoroughly acquainted with at least the fresco attributes of these characters. A new departure has been recently taken in Manchester, England, we find, and the ceiling of the Town Hall is being painted by Madox Brown with a representation of Mr. Crabtree, the Manchester astronomer, watching the transit of Venus with the apparatus of his own devising. The conception and workmanship is said to be admirable, and it is certainly a step in the direction of perpetuating local matters that would be likely to meet favor in the United States to the detriment, perhaps, of Hercules and Apollo and other parties of that class.

A strip of black satin embroidered with some pretty floral device, makes a rich wall panel. If this is supplemented at top and bottom, with bands of crimson or copper color, it adds much to the beauty. A silken cord may be used to suspend it, and balls of silk might be attached to its lower end. The decoration of the panel can, of course, be varied as the taste of the artist may suggest. Birds, figures, landscapes, and other appropriate things could be substituted for the flowers.